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Georgia Institute of Technology

Writing and Communication Program



*Paradise Lost*  
by John Milton

Spring  
2014

English 1102

A 9:05 Clough 125  
J1 10:05 Clough 127  
G 12:05 Clough 125

### Reminders from the Syllabus

**Due Dates:** All assignments must be submitted through T-Square by 10AM on the due date. File names must include last name, first initial, section, assignment title, version, and extension: “Burdell.G.1102J1.Artifact1.Final.doc”

**Files that do not follow this format will automatically be docked 5%.**

**Format:** Format documents and citations according to MLA Style. A paper template is available on T-Square under “Resources.” You can use *WOVENText* (Chapter 39) or [Zotero](#) to maintain consistent style. All assignments must include a works cited page or section. **Any assignment that does not follow proper format and have a complete works cited page will automatically be docked 10%.**

**Extensions:** I do not accept late work unless you request an extension **by e-mail** 24 hours in advance, or have a documented excuse from the Dean of Students. **If you do not receive a positive reply by the original deadline, you have not received an extension.** If I grant an extension, anything more than 24 hours late will receive a 10% penalty on the final grade for each day it is late.

## Assignment Guide

Each assignment builds on skills developed in the previous assignment, focused on making arguments and using sources, and—by the end of the semester—doing so in multiple modes.

- The first part of the **Commonplace Book** asks you to “come to terms” with important parts of our central text, *Paradise Lost*, and its adaptations. **(Pages 2-3)**
- **The Argumentative Paper** asks you to come to terms with a larger section of *Paradise Lost*, first by identifying moments when characters in the poem forward or counter each other’s arguments, and second by developing your own argument in response to what you find. **(Pages 4-7)**
- **The Research Project** asks you to develop your own research question, come to terms with arguments made by literary critics and historians in an annotated bibliography, and then advance your own argument about your research in written and visual forms. **(Pages 7-13)**
- **The Oral Performance** asks you to come to terms with and forward some aspect of *Paradise Lost* in the form of a group performance. This project will add oral and non-verbal components (and an optional visual component) to the expression of an argument. **(Pages 13-14)**
- **Commonplace Book Remix** will ask you to take your experience coming to terms with *Paradise Lost* and “remix” or rewrite that experience into an adaptation of your own choosing, with a website detailing your work. **(Pages 15-17)**
- The **Reflective Portfolio** will ask you to reflect on your work this semester and explain what you have learned. **(Page 18)**

This is a lot of work, but will also be fun (I hope!). This guide will give you the details for each assignment: deadlines, requirements, and suggestions for doing well.

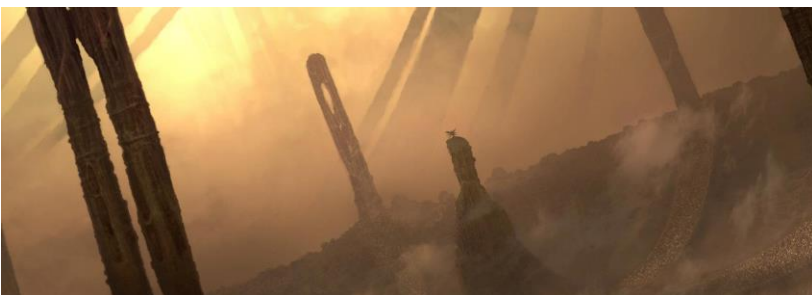
# The Commonplace Book (Part 1: Entries)

During the sixteenth and seventeenth centuries, one of the most important tools of a writer was a commonplace book. According to the Oxford English Dictionary, a commonplace book is “a book in which ‘commonplaces’ or passages important for reference were collected, usually under general heads; hence, a book in which one records passages or matters to be especially remembered or referred to, with or without arrangement.” Commonplace books (CPBs) were something like diaries or journals, but instead of recording the events of the day or one’s emotions or feelings, they served as places to record quotations or summaries of information that one might use in future writings, along with reflections on those quotations and information. Famous people who have kept CPBs included Francis Bacon, John Milton (our subject this semester), Thomas Jefferson (who included Milton in his CPB), Mark Twain, and Virginia Woolf.

Robert Darnton writes in the *New York Review of Books* (Dec. 21, 2000) that CPBs “involved a special way of taking in the printed word. Unlike modern readers, who follow the flow of a narrative from beginning to end, early modern Englishmen read in fits and starts and jumped from book to book. They broke texts into fragments and assembled them into new patterns by transcribing them in different sections of their notebooks. Then they reread the copies and rearranged the patterns while adding more excerpts. Reading and writing were therefore inseparable activities. They belonged to a continuous effort to make sense of things, for the world was full of signs: you could read your way through it; and by keeping an account of your readings, you made a book of your own, one stamped with your personality” (47.20). Oddly enough, this pattern of taking in bits and pieces of information and recombining them parallels the patterns of reading practiced by many in the age of the Internet—from Evernote to fan sites to blogs, commonplace practices are alive and well.

The first week of class, you will be assigned to a group of five students and a blog on our course website. You will give your group a name and create a theme for your group CPB. Once this is done, you will be responsible for completing a certain number of three different types of CPB entries (see below), and commenting on the posts of your group member. These posts will not be graded in the traditional sense; we will work on a contract system. I will assume you are completing these in good faith—and if you aren’t, your final project will probably suffer. If you complete a certain number of posts (to the right) according to the directions below, you can receive up to 100%.

To find your commonplace blog, check our [class website](#).



## CPB Entries Grading Scale

### To get 100%

- 10 entries coming to terms with *PL*
- 6 entries coming to terms with adaptations of or texts related to *PL*
- 4 entries related to the Remix
- Comment on at least 30 of your group members’ entries over the course of the semester.

### To get 90%

- 9 entries coming to terms with *PL*
- 5 entries coming to terms with adaptations of or texts related to *PL*
- 3 entries related to the Remix
- Comment on at least 25 of your group members’ entries over the course of the semester.

### To get 80%

- 8 entries coming to terms with *PL*
- 4 entries coming to terms with adaptations of or texts related to *PL*
- 2 entries related to the Remix
- Comment on at least 20 of your group members’ entries over the course of the semester.

### To get 70%

- 7 entries coming to terms with *PL*
- 3 entries coming to terms with adaptations of or texts related to *PL*
- 1 entry related to the Remix
- Comment on at least 15 of your group members’ entries over the course of the semester.

### To get 60%

- 6 entries coming to terms with *PL*
- 2 entries coming to terms with adaptations of or texts related to *PL*
- 1 entry related to the Remix
- Comment on at least 10 of your group members’ entries over the course of the semester.

**All entries and comments must be completed by April 9<sup>th</sup>.** Anything less than the requirements for 60% will result in a 0.

# Commonplace Entries

(Due throughout the semester; post 1-2 times a week for best results)

## Entry Type 1: Coming to Terms with *Paradise Lost*

1. Choose a quotation or series of short, related quotations from the *Paradise Lost* that you think are important and/or difficult to understand.
2. Copy it/them (with proper citations) into a blog post.
3. Below the quotation, write 40-50 words explaining why you chose the quotation(s), and about 100-150 words explaining their meaning and importance.
4. Title the entry with something descriptive of the content (for example: "Satan's Speech")
5. Tag the entry with "PL" and any relevant topics. (Examples: Book 1, Satan, Hell, Rhetoric, Rebellion, Politics, Faith, Freedom)

## Entry Type 3: Remix Preparations

1. At the end of the semester, you will be "remixing" your commonplace blog into a set of physical and electronic artifacts. (See page 15 of this guide.)
2. Prepare for this by brainstorming ideas for your own adaptations, discussing the development of your remix, posting pictures of any work you do preparing, etc.
3. Tag these entries "Remix" along with any other relevant tags.

## Entry Type 2: Adaptations/Related Texts

**Option A:** Come to terms with an adaptation/appropriation from class

1. Start with a quotation or series of related quotations (written text, embedded image, video, or sound file) with proper citations.
2. Below the quotation or embedded file, write 40-50 words explaining why you chose the section that you did, and 100-150 words explaining how the material adapts some aspect of Milton's poem.
3. Title the entry with something descriptive
4. Tag the entry with "Adaptation," the name of the adaptation, and any relevant topics.

**Option B:** Come to terms with some text related to *Paradise Lost* not from class

1. Identify a text that addresses some aspect of Milton's poem. These texts can be literary criticism, art, music, news, television, historical artifacts, film, video games, etc.
2. Provide a quotation (written text or embedded image, video, or sound file) that you think encapsulates an important aspect of the text with proper citations into a blog post, and a link to the source (if applicable).
3. Write a 150-word description of the adaptation for an audience not familiar with it, and an explanation of why you chose it.
4. Title the entry with something descriptive of the content (e.g.: "*Paradise Lost* in *Fallout 3*")
5. Tag the entry with "Adaptation," the name of the adaptation, and any relevant topics.

## Comments and Avoiding Plagiarism

1. Comments should forward or counter some element of the original entry. Comments must be made within one week of the original post to count, so get in the habit of posting comments each week.
2. While you may add an entry on a topic after we have discussed it in class, please do not paraphrase or summarize what someone else said without citing (that's what we call plagiarism). **To avoid plagiarism, cite class discussion and then forward or counter what was said:** "When we discussed this passage in class on January 8<sup>th</sup>, George P. Burdell suggested that Milton's Satan is heroic. However, I disagree, because..."

# Artifact 1: Argumentative Essay

## Timeline

### Jan 22: Logical Outline

Directions on page 5 of this guide

### Jan 29: First Draft

Directions on page 6 of this guide

### Jan 31: Peer Review Comments

Directions on page 6 of this guide

### Feb 5: Final Draft and Reflection

Directions on page 7 of this guide

## Tips for Doing Well

- **Final Draft should be about 2000-2500 words (7-8 pages)**
- Thesis should address both “what” and “why” (X because Y)
- Provide a so-what factor. Why is your analysis important?
- Be evidence driven. Pay special attention to Milton’s language, and his characters’ language. **Every** claim you make about Milton’s poem ought to be either prefaced or backed up by copious amounts of textual evidence in the form of quotations, not just summary or paraphrase.
- Don’t limit yourself to a summary of the events or images within *Paradise Lost*. While summary may be one component of your paper, you must move beyond description into analysis and interpretation.
- Dictionary definitions are not always sufficient for explaining what words mean—Milton *plays* with words, and his characters twist their meaning and use subtle connotations. Draw your definitions from the (con)text.

*Paradise Lost* is one of the most intriguing visions of hell put forth during the Renaissance. First published in 1667, it was treated by most of its contemporaries as a brilliant but controversial retelling of the story of Adam and Eve. However, a little more than century later, poets and critics began to see Satan—not Adam, not Eve, not God—as the protagonist of the poem. William Blake wrote c. 1790 that “The reason Milton wrote in fetters when he wrote of Angels & God, and at liberty when of Devils & Hell, is because he was a true Poet, and of the Devil's party without knowing it.” Blake’s most famous quotation about Milton not only shifts attention to Satan, but also to hell by the implicit suggestion that the relationship between angels and God is in some ways parallel to the relationship between devils and their hell.

For your first paper, you have two formal options. In each, you are to examine the Milton’s representation of hell, but each one asks you to think about it from different angles. I would like to see you develop an argument about Milton’s unique portrayal of hell. This is the question to keep in mind: what purpose (or purposes) does hell serve in *Paradise Lost*? **These prompts are to get you started. If you would like to work on another topic relevant to the first two books of *Paradise Lost*, I am open to proposals.**

**Option 1:** Through an examination of the rhetoric (that is, the ways of speaking and persuading) of the different inhabitants and commentators on hell, write a paper in which you argue about the different persuasive uses of the idea of hell. What do the different inhabitants of hell think about it, and its usefulness to them? How are they biased in their perspective? How is each character able to appropriate and change the concept, and for what reasons? What does this tell us about how people in general can manipulate a common cultural concept for their own persuasive purposes? Do not just list and compare the different perspectives, but synthesize the perspectives in order to come to some sort of larger conclusion.

**Option 2:** At one point, Satan says that “The mind is its own place and in itself / Can make a Heaven of Hell, a Hell of Heaven” (1.254-55). What is the relationship between hell and the minds of its inhabitants in Milton’s poem? To what extent is Satan right in the context of the poem? If he is right, what is the purpose of a physical hell? You may want to (but are not required to) consider the ways in which Milton’s hell does or does not match with more recent/familiar images of hell, and why these differences are important for understanding the purpose of hell within *Paradise Lost*. In what ways are *Paradise Lost* and its characters living in or creating a hell in the ways you would expect, and in what ways are they not? What do these nuances tell you about the idea of hell and its use in *Paradise Lost*?

# Logical Outline (Due Jan. 22)

Worth 10 participation points

## 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 is available on T-Square with the assignment.

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

1. Main Point 1
  - a. Sub-point
    - i. Evidence with citation
      - a. Analysis
    - ii. Evidence with citation
      - a. Analysis
  - b. Sub-point
    - i. Evidence with citation
      - a. Analysis
2. Main Point 2
  - a. Evidence with citation
    - i. Analysis
  - b. Evidence with citation
    - i. Analysis
  - c. Evidence with citation
    - i. Analysis
3. Main Point 3
  - a. Etc.
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 3-4 pages, single-spaced. However, *length* is not as important as *quality* (whether shorter or longer). A Works Cited is required.

The process of writing an argumentative essay begins not with a thesis, but with a **serious question**, or one with multiple reasonable answers. Sometimes the prompt given to you by your professor will provide you with this question; most of the time it will not. But even when you are given the question, you need to put your own spin or angle on the question for your paper. Show how you understand the question, or what aspect of the question is most interesting, or needs the most emphasis.

Then, think about your attempt to answer the question as a **conversation between you and the text(s) you** are writing about. 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, like a real person, your text contradicts itself. When this happens, do not ignore the problem, or throw up your hands and give up and change topics or questions. Instead, think about how you could synthesize these ideas, and what sort of middle ground could be created, or if certain things are true only in certain contexts. **Don't gloss over those problematic moments in the text; sometimes, these are the most important pieces of evidence and thinking hard about them leads to the best arguments and thesis statements.**

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

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

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

## First Draft (Due Jan. 29)

Worth 10 participation points

1. Take your logical outline and turn it into a traditional paper, using techniques we discuss in class, such as:
  - a. Rewrite your introduction to include a clear thesis and roadmap to your argument
  - b. Articulate your logical organization in verbal rather than visual form by creating paragraphs that make use of transitions, topic sentences, etc.
  - c. Incorporate textual evidence fluidly into your paragraphs, using signal phrases and analysis.
  - d. Build a rhetorically effective conclusion
2. Include at the end a list of questions or requests for feedback (example: “I like my thesis, but I’m worried I didn’t prove all of it in my paper. Did I include enough evidence and analysis?”).
3. In class, you will be assigned a number and a group. Use the number instead of your name on your first draft. Post your first draft **both** in T-Square and in Piazza in the folder you were assigned for Peer Review. **Make sure you post anonymously on Piazza**

## Peer Review Comments (Due Jan. 31)

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. **Come to Terms:** 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. **Forwarding:** What works in the draft? How can the author build on and do more of that?
3. **Countering:** 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 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 Satan’s appeal to Eve’s beauty in the second paragraph had anything to do with your point that Eve’s behavior was unselfish. Could you find a more appropriate quotation, or explain what you were thinking a bit more?”
- *Quote* the paper: “Your thesis in the introduction is that ‘Milton’s God is cold and unfeeling in order to make Satan seem more appealing.’ However, most of your paper actually seems to be about Satan’s perception of God, which isn’t the same thing. Maybe you should rewrite the thesis to better reflect the contents of your paper? I think Satan’s perceptions are 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 Feb. 5)

Graded According to the Argumentative Essay Rubric (see final pages of Assignment Guide)

Your final draft should be a meticulous, professional looking document that fully follows MLA formatting. You must submit your final draft as either a .docx or .pdf file on T-Square. 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.**

**Reflection:** Answer the following 3 questions. Each answer should be 150-400 words, written for an audience vaguely

familiar with *Paradise Lost*, but not with the assignment or your particular paper.

1. Compare the ways in which the final version of your paper is more effective (or less effective) than your earlier draft. Consider purpose, audience, argument, evidence, and language conventions.
2. Explain how your paper uses more than words to achieve your purposes. Consider layout, design, headers, images, fonts, color and other graphic elements. (How can we see that you've created a professional-looking document?)
3. Describe the processes you have used effectively in composing the final draft that you believe are worth repeating when you do another project. Consider planning, collaboration with peers, using library resources, revision techniques, editing techniques, and the timing of your drafts.

**Peer Review Evals:** Rank each peer review letter, indicating the author by the # 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, note that.]



## Timeline

**Feb. 7:** Proposal and Preliminary Research

**Feb. 10:** Initial Bibliography

**Feb. 14:** 2 Sources Read

**Feb. 17:** Single Annotation

**Feb. 21:** Complete Annotated Bibliography (5 Annotations)

**Feb. 26:** Logical Outline

**Mar. 5:** Visual Outline (Meet in Computer Lab in Library)

**Mar. 7:** Poster Rough Draft

**Mar. 10:** Peer Review Comments

**Mar. 14:** Electronic and Physical Final Drafts, Reflections

## Artifact 2: Research Project

In this project, you will conduct *academic* research in order to find out more about Milton's historical and cultural context, and then use your research to interpret some aspect of *Paradise Lost*. The topic is up to you. The assignment will have two major components: an annotated bibliography, and an infographic or poster that contains an argument. This project will be *argumentative* and *evidence driven* just like your first artifact, but with scholarly sources and visual organization.

This assignment requires special software. On your computer, you will need to [install Zotero](#), a research management tool, as a Firefox extension or as a stand-alone application (your choice). You should also install the Word or Open Office [integration plug-in](#), which will allow you to use Zotero within your word processor. You will receive an invitation to join the [class Zotero group](#).

You will also need software for layout design: you may use PowerPoint, InDesign, Illustrator, Scribus, Photoshop, or GIMP. Past students have reported that the easiest to use is PowerPoint, but they've also produced their best work when using Illustrator, Photoshop, InDesign, and GIMP. Adobe products are available through the MultiMedia studio in the library. There is a steep learning curve for all of these programs, but you can find tutorials through [Lynda](#) (and the staff in the Multimedia studio will also help you trouble shoot).

# Proposal and Preliminary Research (Due Feb. 7)

Worth 10 participation points

## On the 7<sup>th</sup>, you should turn in a topic proposal:

1. Describe your topic, and explain why you want to explore it (100-150 words)
2. Discuss what you learned in your preliminary research and what you still need to learn (200 words)
3. Provide list of relevant search terms (at least 5) you plan to try in scholarly searches.

**How to do it:** I've provided a list of reasonable starting topics (these are overly broad: you will need to narrow them down in the course of your research) that you could use to start your research. If you have an idea for a research topic that you are unsure will work, simply e-mail me by Feb. 6<sup>th</sup> to ask for feedback.

Religion	Politics	Biography	Other
Religious Radicals	English Revolution	Milton's Education	The History of the Epic
Puritanism	Regicide	Milton's Career	Women and Gender
Arianism (or Calvinism)	Royalism	Views of Marriage	Early Modern Science
Early Modern Bibles	Interregnum	Milton's Other Poems	Publishing
Prophecy	Restoration	Milton's Theology	Early Modern Art

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

**What are popular sources?** Any material published by a single individual, or by non-academic organizations/publishers; any material not peer reviewed by experts; any material that does not cite its sources. If a source meets *any* of these criteria, it is a popular source, and not a scholarly one.

**What are scholarly sources?** Any material written by an expert, peer reviewed by other experts, **and** published by academic or professional societies, that allows readers to trace its research through citations.

**What can we use popular sources for?** Popular sources are useful for giving yourself a very general knowledge of a topic that you can then use to find scholarly research. In other words, preliminary research will consist primarily of learning basic facts about your chosen topic from popular sources, and you will move to doing scholarly research in the second phase of the project.

**For example:** Wikipedia is not a scholarly source, but you might use it to find out important names, dates, and terms that you use to conduct scholarly research. You could also use the bibliography at the end of a Wikipedia article to find some scholarly sources.

**Why do we use scholarly sources instead of popular ones?** Using scholarly sources allows us to

- make sure we have accurate and complete information on which to base our ideas
- make sure the methods and materials used were valid,
- make sure that the arguments are accepted by other scholars
- verify information and citations for ourselves.

Expert authors, citations, and peer review do not guarantee that an author is right, but it does mean that we can treat their writing and ideas with respect even when we disagree or prove them wrong.

For preliminary research, start by searching Google and Wikipedia for your topic, and then note other terms that appear. For example, if you chose "English Revolution," you might come up with terms like: Charles I, divine right of kings, Parliamentarians, Royalists, Archbishop Laud, Puritanism, Oliver Cromwell, Republicanism. Then, use one or more of these terms to narrow down your topic. You should do this not with just Google, or just Wikipedia; rather, use multiple popular sources to triangulate in on terms, names, and events that are common to them all, and therefore likely to be the most important.



## Initial Bibliography (Due Feb. 10)

Worth 5 participation points

In class, we will be discussing how to find scholarly sources through databases and search engines:

For Books, Book Chapters, and Articles: [MLA International Bibliography](#), [GALILEO](#)

For Books: [Google Books](#), [WorldCat](#), [GIL](#)

For Articles: [JSTOR](#), [Google Scholar](#), [Zotero Group Library](#)

Your bibliography:

- **Must have 12 sources, formatted to MLA rules. Make sure all required information is present. Not having a properly formatted bibliography will result in a failing grade for this assignment.**
- No more than 3 sources originally published before 1990
- At least 2 complete books (book reviews do not count) and 3 book chapters from edited collections
- At least 3 journal articles from peer reviewed journals
- Identify all sources you have **full** electronic access to (Google Books does not count unless the full chapter or book is available) by bolding them, and mark sources you have ordered through Interlibrary Loan / GIL Express with an asterisk (\*) at the end of the sources. **Hint: each source should either be bolded or have an asterisk (\*).**

## Single Annotation (Feb. 17)

Worth 5 participation points

### Tips

- Find the thesis. It might be several sentences (or even paragraphs) long, but most scholarly sources will have one.
- Identify the conversation: who is the author talking with, and why?
- Identify the genre if it isn't obvious. Is this a history source? Work of literary criticism? Etc.
- Show the logical development of ideas of the source.
- Be critical. Look for weaknesses in the logical argument, evidence, assumptions, etc., or identify what you still need to learn.
- If the source is a whole book, you **do not** have to read the whole thing. Read the introduction and one or two relevant chapters, though be sure to indicate which ones you used in writing the annotation. ("Chapters Four and Five are most relevant to my project because...")

On Feb. 14<sup>th</sup>, you must come to class having read at least two of your scholarly sources. In class, we will workshop how to write annotations. An annotation is a short paragraph (usually 150-250 words) that evaluates the source: it summarizes the argument, assesses strengths and weaknesses, and explains the usefulness of the source. Each annotation appears directly below the citation. Because we will be creating electronic bibliographies, you should also include a list of appropriate tags. For example:

**Hunt, Maurice. "Being Precise in *Measure for Measure*." *Renascence: Essays on Values in Literature* 58.4 (2006): 243-267. Web.**

Hunt argues that when the Duke identifies Angelo as "precise," he connects Angelo with the early modern stage Puritan in order to hint both at Angelo's strict reading of the law as well as his hypocritical nature. Hunt shows that Puritans who believed in the strictness of following scriptural law were often thought to be hypocritical during Shakespeare's time. However, rather than staying strictly focused on Angelo, Hunt broadens his examination of "preciseness" to show how the other characters—from Claudio to Isabella to the Duke—attempt different types and levels of precision themselves, and how all sorts of precisions end up becoming themselves imprecise. At points, Hunt seems to use the term "precise" without the necessary precision of meaning, but the article will help illustrate my point on the intersections of law and religion in the play.

**Tags: Religion, Puritans, Law, Precision, Strictness, Hypocrisy.**

## Annotated Bibliography (Due Feb. 21)

Graded According to the Annotated Bibliography Rubric (see final pages of Assignment Guide)

Your annotated bibliography should consist of **five sources**.

- From the 12 sources of your initial bibliography, choose the five most useful, relevant sources for your research project.
  - At least one source must be a full book
  - At least one source must be book chapter from an edited collection
  - At least one source must be a journal article
  - No more than 2 sources may have been published from before 1990.
- Write annotations and a list of tags for each of the five sources.
- You may use the annotation from Feb. 17<sup>th</sup> as one of the five.

You must submit your annotated bibliography in two modes:

- **Written Mode:**
  - Use MLA format for citations
  - Citations should be organized alphabetically by author's last name.
  - Submit as a Word or PDF file on T-Square.
- **Electronic Mode:**
  - Make sure all of your sources are in our group Zotero library, not just your personal library.
  - Make your annotations [child notes](#) to the sources in Zotero,
  - Tag the note, and also include your name as a tag.

## Logical Outline (Due Feb. 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.

- Start with a serious, interesting question.
- Imagine a conversation between you and the texts you are reading and writing about.
  - Be evidence driven. Include quotations, paraphrase, and summary. Use a combination of evidence from *Paradise Lost* and your scholarly sources in order to make your argument. Including visual evidence (images, charts, etc.). You must cite everything, including images.
  - You should use all five sources from your annotated bibliography, but please note that you should **not** limit yourself just to those five sources.
  - You may also find that you need to do more research. Feel free to mark moments in your logical outline that you need to fill in with more research and information.
- Find patterns and organize information accordingly.
- Draw conclusions.

### Tips:

- Remember to think in terms of *coming to terms*, *forwarding* and *countering*. Ideally you will do all three in the course of this project.
- You must always be generous in your reading, faithful in your explanations, but still adding your own spin to your sources by carefully delineating the difference between what they say and what you want to communicate.
- Please don't hesitate to contact me by e-mail or come by for office hours if you get stuck at any point, either with the research or making an argument. This is in some ways the most difficult stage of the project, as you work to transform your research into an argument of your own.

# Visual Outline (Due Mar. 5)

Worth 5 Participation Points

In class, we will discuss how visual design principles of CRAP (Contrast, Repetition, Alignment, Proximity) 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.

## Why posters and infographics?

Infographics are a popular way to present complicated data (visual, written, and numeric) in simplified forms; they are becoming increasingly important in online communication, but they also are used in print form. Posters are a common form of visual communication in the sciences.

## Which should I choose?

Posters are slightly more formal than infographics, and often have a higher reliance on text. Infographics often use visual metaphors and are more creative, while posters are more like traditional papers. Choose whichever fits your content.

## Who is my audience?

Your audience should be college students or academics interested in *Paradise Lost* and its historical, political, and cultural context. (You may aim your poster at another audience if you contact me in advance).

## How big should it be?

I am not requiring a particular size, but 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.

Also, 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.

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

1. Is a poster or an infographic more appropriate to your content?
2. Do you want your poster/infographic in portrait or landscape form?
3. How do you want to use CRAP principles?
4. What will your title be?
5. Where will you state your argument? So-what factor? Conclusion?
6. Where will all the information from your logical outline go? (Use the outline numbers: put 3.a.i to indicate point 3, subpoint a, evidence i, for example.)
  - a. Will you need to cut some points, or add others? It may be that you decide that not all of the parts of the logical outline are appropriate for a visual argument.
7. How will you create visual links between ideas?
8. What images or other visual elements will you need to include?
9. Where will you put your name/class information?
10. Where will you put your works cited?

**I recommend that you create several visual outlines, so that you can consider their relative effectiveness.**

You will NOT turn in your visual outline on T-Square. Bring it to class with you and show it to me before the end of class. We will be meeting in the Homer Rice Center, which is on 2<sup>nd</sup> East in the Library. Alison Valk, one of the librarians, will show you how to use the library's software to create your poster/infographic.



## Poster First Draft (Due Mar. 7)

Worth 5 participation points

The poster/infographic must be submitted electronically on T-Square. Your peer review of the posters will not be anonymous like the argumentative essay, because visual design often requires in-person discussion to be fully effective. In class on the 7th, you will distribute copies of your rough draft by e-mail.

## Peer Review Comments (Due Mar. 10)

Graded by peers for up to 10 participation points

Write a letter to the authors of the posters/infographics that you reviewed, including but not limited to the following:

1. **Come to Terms:** Explain what you understood as the project of the poster or infographic. Start by identifying the thesis, but also give a holistic explanation of what you see the author trying to do.
2. **Argument and Sources:** Does the argument of the infographic/poster make logical sense? Are there any places where you need more information than the author provides? Does the author advance his or her own argument (forwarding, countering), instead of simply repeating or coming to terms with what others have said?
3. **CRAP:** Where do you see CRAP principles at work? Where could they be more effective?
4. **Creativity:** How creative is the author's approach? How could the author use more creativity (of thought, argument, or presentation) to improve the poster/infographic?

Like last time, 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 of the poster/infographic.

## Final Drafts with Reflections (Due Mar. 14)

Graded according to Infographic/Poster Rubric (see final pages of Assignment Guide)

**Your final draft must be submitted in two ways:**

1. **Electronic:** the electronic final draft must be turned in to T-Square by 10AM. It **must** be submitted as a high-quality, universal image file (.pdf, .jpg, .png, .tiff, .ps), and **not** as a native software file (no .psd, .xcf, .pptx, etc.).
2. **Physical:** 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.

Along with your electronic draft, you must also submit a document 1) reflecting on your work and process, and 2) evaluating your peer reviewers. **Failing to submit this document with both parts will result in a 5% grade deduction.**

**Reflection:** Answer the following 5 questions. Each answer should be 150-400 words, written for an audience vaguely familiar with *Paradise Lost*, but not with the assignment or your particular project.

1. Summarize and explain your argument, purpose, and methodology for your poster/infographic (especially crucial for more creative infographics—I will use it to help me assess your effectiveness).
2. Compare the ways in which the final version of your poster is more or less effective than earlier drafts (drafts may include your logical outline, visual outline, and/or rough draft). Consider purpose, audience, argument, evidence, and language conventions.
3. Reflect on your research process and your use of sources in your project. What research processes did you use for the first time? Which processes were most helpful, which were unhelpful?

4. Explain how your poster or infographic uses more than words to achieve your purposes. Consider layout, design, headers, images, fonts, color and other graphic elements.
5. Describe any other processes you have used effectively in composing the final draft that you believe are worth repeating when you do another project. Consider planning, collaboration with peers, using library resources, revision techniques, editing techniques, and the timing of your drafts.

**Peer Review Evaluation:** Rank each peer review letter and conversation during the peer review session on March 10<sup>th</sup>. Give a “5” for a letter/conversation that was very detailed and helpful; a “4” for one that was somewhat detailed and useful; a “3” for a letter that was useful but not detailed; a “2” for one that was detailed but not useful; a “1” for one that was neither; and “0” if you did not receive comments (if you received no written comments but did have a useful conversation, or vice versa, please note that).

## Artifact 3: Group Oral Performance

### Timeline

**Feb. 26, Mar. 7:** Group work in class

**Mar. 12:** Script First Draft. Dr. Jonathan Kotchian will lead a performance workshop in class.

**Mar. 14:** Group work in class.

**Mar. 31:** Performance, Script, and Group Paper Due

**Apr. 2:** Reflection

### Example Performances

Be creative and think outside the box as you create a narrative frame. Past student performances in other classes include:

- A movie trailer for a film based on *Borders of Infinity*.
- *Beowulf* reenacted as an episode of “Brothers Grimm’s Violent Tales for Children”
- A performance of the final scene of *Hamlet*, as set in a 1920’s mobster-run speakeasy.
- *Beowulf*’s Funeral, with students performing eulogies based on the poem.
- Shakespeare’s sonnets to the fair youth as a rap music video.

In a groups of 4-6 students, you will come to terms with and forward some aspect of an assigned book of *Paradise Lost* in a 10-12 minute performance.

Every element of the performance must be calculated to communicate a **particular argument** about some aspect of the *Paradise Lost* book you have been assigned. As a group, you must come to a consensus about what you want to communicate to your audience. You may start with a passage, and determine what you want to communicate about it, or you may choose what you want to communicate, and then choose passages that fit that goal, but your argument must be clear. You will want to create a narrative frame (however simple) to help convey your argument.

### Complete First Draft of Script (Due Mar. 12)

Graded Pass/Fail, with potential 10% penalty on final grade

A rough but complete draft of the script must be turned in by Mar. 12<sup>th</sup>, when Dr. Jonathan Kotchian will be leading a performance workshop for us. To receive a passing grade, you must meet the following criteria:

1. **At least 50% of the script must be Milton’s language.** The language may be edited, rearranged, and taken from multiple places in the poem (other books, etc.) or it may be a single piece of text taken directly from *Paradise Lost*. Indicate what is Milton’s by italicizing and citing.
2. **It must be clear from the script who is speaking at any given moment of the performance.**
3. **Each member of the group must speak for a substantial portion of the performance**, either as an individual or as part of a group (one option is to imagine a Greek Chorus—watch the first five minutes of [this production](#) of *Oedipus Rex* for an example).

## Performance, Script, and Group Paper (Due Mar. 31)

Graded According to Oral Performance Rubric (see final pages of Assignment Guide)

**The performance itself may be done live, or it may be recorded and played in class.** You may (but are not required to) include sets, costumes, props, music, etc. If the performance is recorded, the performers do not necessarily need to be visible. However, you must provide some visual component that complements and advances your group's argument. Please upload the video to YouTube.

**Extra Credit:** Your group can also earn **up to 5** extra credit points by including a substantial dance component. Of course, the physical movements must contribute to the argument of the performance, just as every other element does. Dance does not need to be set to music, but it should include a sense of rhythm and moving your entire body (and not just your feet) more than a few steps.

**Along with the performance, your group turn in the finalized script from your performance, as well as a group-written paper of 700-1000 words that explains:**

1. The argument you wanted to convey via your performance,
2. The so-what factor of your argument,
3. Discussion of the elements of Milton's poem you included (as well as any other influences)
4. How all of the other elements of your performance (visuals, script, movement, props, etc.) advance your argument.
5. Bibliography that includes sources of inspiration as well as any quoted or referenced sources.

**Choose one, responsible member of the group to turn both documents in on T-Square.** If you are recording your performance, please also have this student submit a link to the YouTube video on T-Square, and e-mail me to notify me you will not be performing live. All documents must include the names of all members of the group, and be formatted according to proper MLA style.

## Reflection and Evaluations (Due Apr. 2)

Graded Pass/Fail; failure to complete will result in a 5% penalty to Oral Performance Grade

**Reflections:** For each question, write 150-400 words to an audience not familiar with the assignment.

1. Identify your group's strengths and weaknesses in responding to the needs of the listening audience (e.g., attention-getting devices, organization/structure, repetition, signposts, transitions, timing, visual aids). Focus especially on explaining how your group's choices contributed to your ability to convey your argument to your audience.
2. Identify your personal strengths and weaknesses in controlling your aural channel during the performance. Consider paralanguage elements such as pace, rhythm, pitch, tone, and volume. Pace is how fast or slowly you speak, and rhythm is how you stress different verbal elements. Pitch and tone are related to your vocal range, especially in terms of changing your voice to reflect meanings that might not otherwise be understood (for example, your pitch may change to indicate sarcasm, to give emphasis, to ask questions, etc.).
3. Identify your personal strengths and weaknesses in controlling your body (e.g., eyes, gestures, posture, movement). This question is most appropriate if you are performing live, or if you were filmed, but you can still answer based on how posture and movement may have been part of your rehearsal or recording process.

**Evaluations:** At the bottom of the reflections document, identify the specific contributions of each member of your group to the process of developing your performance. Include elements such as attendance at group meetings and rehearsals, contributions to the script and group essay, work on visual design (props, costumes, video work, etc.), independent work, interpersonal communication, willingness to collaborate/do the same amount of work as other group members, and effectiveness at assigned tasks. At the end of each narrative evaluation, assign the person a letter grade (A, B, C, etc.).

# The Commonplace Book (Part 2: Remix)

## Timeline

**Apr. 4:** Remix Proposal

**Apr. 11:** Remix and Website First Draft

**Apr. 14:** Peer Review Comments

**Apr. 18:** Remix Presentations and Website Final Draft Due

All through the semester, you have been working on coming to terms with Milton's poem and some of its adaptations through your CPB entries. You've worked in a group to adapt and forward some part of Milton's poem in a performance. Now, you get to put your own, individual spin on the project by remixing Milton's poem into a new form of your own choosing, documented on a website.

That said, just because this is primarily a creative project does not mean that anything goes. As with everything else you've done this semester, you need to be thoughtful, critical, and argumentative.

You have a lot of material in your commonplace book, both from your own posts and your group-mates. Your group members have responded to your own observations about the poem, and you've responded to theirs. This is a conversation that you can enter. So, read through the CPB, looking for a place where you can add to, clarify, simplify, reframe, challenge, or otherwise change the conversation we've been having with and about *Paradise Lost* and its adaptations.

Creative remixes such as what you are doing are argumentative, but they can often be difficult to assess because they work in subtleties rather than concrete elements. Moreover, while creativity is excellent and to be lauded, creativity or effort alone cannot fulfill the course objectives. For this reason, your remix must be accompanied by both a presentation and website that document, explain, analyze, and contextualize your remix. The presentation will be brief (about 5 minutes), require some sort of visual aid (PowerPoint, Prezi, etc.) and will be graded as a single unit with the remix itself. The website will be more extensive, and is worth twice as much as the remix and presentation.

## Remix Proposal (Due Apr. 4)

Graded out of 5 points for Participation Credit

### What kinds of things can I make?

*The goal here is for you to find a way to combine your own strengths and interests with Milton's poem. Think of yourself as "taking an approach" from the other adapters of Milton's poem (or, if you like, of Milton himself in adapting the biblical texts) in order to say something interesting about *Paradise Lost*, or some small part of *Paradise Lost*. Build on your own strengths—what do you know how to do well?*

- Design and build a scale model of Pandemonium.
- Write and perform a song.
- Make an illustrated manuscript
- Paint scenes from the poem.
- Make a stained glass window.
- 3-D print a model of the Garden of Eden.
- Design a web-based video game.
- Build an app for the iPhone.
- Paper-mâché masks representing characters.
- Build Heaven out of Legos or in Minecraft.
- Design a board game.
- Weld a sculpture.
- Make a music video.

*Do something creative.*

**Make something awesome.**

**Have fun.**

**The proposal should be 300-500 words describing how you want to remix *PL* and/or its adaptations and why you want to do it that way.** Ground your proposal in specific evidence from the CPB, but also be sure to discuss the following:

1. **Audience and purpose.** Who do you want to aim this remix at, and why?
2. **Argument.** What stance are you taking? Are you forwarding, countering, or taking a particular approach? All three? What is your so-what factor?
3. **Design.** How will the particular mode of your project help you achieve your goals?

## Remix and Website First Draft (Due Apr. 11)

Worth 5 participation points

Once you've started working on your remix, make sure you document *every* step. Keep your notes, take pictures, get someone else to take pictures of you working, document absolutely everything. You should post some of these to the CPB as you work, but you will also want these materials for your website.

On the day the first draft is due, you will submit a link to your website on T-Square, and e-mail the link to your in-class peer review group. **In addition, you should take screen-shots of every page of the website. You will need this documentation for the final portfolio.** You do not need to turn these images in, but you must keep them for reference.

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 goal, consistent visual design (following CRAP principles), good structure, good content, and use of links and/or interactivity.

### 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 Hosting Services with Free Design Templates

Note that all of these have both free and pay versions, and do not all have the same services. Choose your host carefully, and don't be afraid to try several before settling on the one you want. In **no** situation should you host your site on your own computer; instead, use your [GaTech PRISM space](#).

<http://www.wix.com/>

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

<https://www.yola.com/>

<http://snappages.com/>

<http://www.jimdo.com/>

<http://jigsy.com/>

In terms of content, the rough (and final) draft of the website must include the following:

1. Documentation of your remix's creation up to the current state of the project.
2. Clear explanation (written or oral) of your remix's audience, purpose, and argument
3. Discussion (written or oral) of your remix in relationship to Milton's poem and your commonplace book.
4. Discussion (written or oral) of your remix in relationship to adaptation theory and/or other adaptations of Milton's poem (drawing on Sanders' *Adaptation and Appropriation*, Semenza and Knoppers' *Milton in Popular Culture*, other class readings and discussions, other adaptations, etc.).
5. Works Cited section

Tip: Evidence is key. That means quoting the texts, either through visual, aural, or textual quotation.

**Remember:** the website is worth more to your grade than the remix itself, so it is crucial you put substantial time and effort into making it effective.



## Peer Review Comments (Due Apr. 14)

Graded by peers for up to 10 participation points

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

1. **Remix:** How easy or difficult is it to interpret the remix? Does the remix help you see or understand something about *Paradise Lost* that you didn't before? Are there any places where the author could do something even more creative or awesome with their remix?
2. **Website Content:** Does the analysis and explanation match what you understand from the remix itself? Are there places where you need more information than the website provides? Does the website effectively forward/counter/take an approach from the adaptations/theory we've discussed in class?
3. **Website Design:** Where could the organization be more effective? Where could CRAP principles be more effective?
4. **Affordances:** How well does the website make use of the affordances of the web? Does it effectively use multi-media, interactivity, links, etc.? Does it divide content into multiple pages where appropriate? Where and how could it do these things more effectively?

As always, 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 on T-Square and e-mailed to the author of the remix/website.**

## Remix Presentation and Website Final Drafts (Due Apr. 18)

Graded according to Remix and Website Rubrics (see final pages of Assignment Guide)

The final draft of your website should be submitted as a link via T-Square along with the reflections below. In class on April 18<sup>th</sup> and 21<sup>st</sup>, you will briefly present your remix to the class. The presentation should be planned and rehearsed, and take no more than 5 minutes. It should communicate the goal, choices, and context for the remix. You must also provide some sort of visual aid – a Powerpoint, Prezi, or handout.

**Reflection:** Answer the following 3 questions. Each answer should be 150-400 words, written for an audience vaguely familiar with *Paradise Lost*, but not with the assignment or your particular paper. **Failing to submit the reflections and peer review evaluation with both parts will result in a 5% grade deduction on the website portion of your grade.**

1. Compare the ways in which the final version of your remix and website are more or less effective than earlier drafts (drafts may include your original commonplace book posts, your remix proposal, intermediate stages of the artifact documented on the CPB or the website, and the rough draft of the website you submitted for peer review.). Consider purpose, audience, argument, evidence, and language conventions.
2. Explain how your website uses more than words to achieve your purposes. Consider layout, design, headers, images, fonts, color and other graphic elements. Specifically address
3. Describe the processes you have used effectively in composing the final draft that you believe are worth repeating when you do another project. Consider planning, collaboration with peers, using library resources, revision techniques, editing techniques, and the timing of your drafts.

**Peer Review Evaluation:** Rank each peer review letter and conversation during the peer review session on April 14<sup>th</sup>. Give a “5” for a letter/conversation that was very detailed and helpful; a “4” for one that was somewhat detailed and useful; a “3” for a letter that was useful but not detailed; a “2” for one that was detailed but not useful; a “1” for one that was neither; and “0” if you did not receive comments (if you received no written comments but did have a useful conversation, or vice versa, please note that).

# The Reflective Portfolio (Due at Final Exam Time)

Graded according to Program Rubric

## Technical Directions

1. Create a folder named “gtid#.WOVENportfolio” where gtid# is your GA Tech identification number (# found on your ID card)
2. Download the file English1102.Competency Portfolio.docx into this folder from our T-Square site.
3. Rename the file gtid#.reflection.docx
4. For each artifact:
  - a. Open the rough draft of the appropriate artifact file.
  - b. Select SAVE AS
  - c. Save to the Portfolio folder (gtid#.WOVENportfolio)
  - d. Rename the file to indicate artifact type and draft (gtid#.written.first)
  - e. Open the final draft of the appropriate artifact file.
  - f. Select SAVE AS
  - g. Save to the Portfolio folder (gtid#.WOVENportfolio)
  - h. Rename the file to indicate artifact type and draft (gtid#.written.final)
  - i. Follow the SAVE AS steps for any additional drafts and name the files sequentially (e.g., gtid#.written.second, gtid#.written.third)
5. Complete the questions in the reflection and save the document.
6. Verify that first and final drafts are present for written and visual artifacts, and verify all non-linked materials for oral and electronic artifacts are present as well.
7. Compress your folder into a zip file.
8. Submit your zipped file to the assignment on T-Square.

**This assignment will likely change before the end of the semester GaTech’s portfolio assessment system is under revision. More details will be forthcoming.**

Your portfolio is the equivalent of the final exam in this class, even though it is not a test in the traditional sense. Instead of trying to replicate all the knowledge and skills you’ve learned this semester in two hours, you will use the portfolio to point out examples of the skills that you’ve already used.

Your portfolio’s audience will be different than the audience for any of your other artifacts. While an exam demonstrates what you’ve learned to your instructor, **a portfolio demonstrates what you’ve learned to outside readers.** At the end of each semester, writing instructors like Dr. Taylor as well as other faculty from the school of Literature, Media, and Communication assess the portfolios.

**Assume that your audience did not participate in this section of your English class but is familiar with GA Tech’s Writing and Communication Program.** This means you can assume they will be familiar with terms like “multi-modal,” “audience,” and “rhetoric,” (that is, terms from the *WOVENText* textbook) but not with the assignments you were given, *Paradise Lost*, terms from Joseph Harris’ *Rewriting* (Forwarding, Countering, etc.), CRAP principles, etc.

## Major Components

**Evidence:** You will select examples of the work you’ve done this semester in four categories: written communication, oral and non-verbal communication, visual communication, and electronic communication. Your goal in choosing your artifacts is two-fold:

1. To prove that your work meets the stated course goals of creating effective, multi-modal communication
2. To show your awareness of your overarching strengths and weaknesses.

**Reflection:** You will write or revise answers to a series of questions that will allow you to explain the choices you made in creating and revising the artifacts you provide. But more, reflection is a critical analysis of those choices. Your goal in reflecting is to establish answers to the following:

1. Were your reasons for doing what you did sound?
2. What strategies this semester worked well?
3. How could you continue to improve in the future?

## Rubric for Artifact 1: Argumentative Essay

Note: Not all components of these rubrics are weighted equally. Moreover, a large portion of your grade comes from how the different elements (Rhetorical Awareness, Argument, Evidence, Organization, etc.) work together to form a cohesive whole.

	<b>Basic/Beginning (F/D)</b>	<b>Developing (C)</b>	<b>Competent (B)</b>	<b>Mature/Exemplary (A)</b>
<b>Rhetorical Awareness</b>  Purpose, Audience, Context, Register	Ignores one or more major components of the assignment or rhetorical situation and thus does not fulfill the task.	Attempts to respond to all components of the assignment or rhetorical situation, but the attempt is insufficient, ineffective, or inappropriate.	Addresses the assignment and rhetorical situation in a complete but perfunctory or predictable way.	Addresses the assignment and situation completely, with insight and in a sophisticated manner. Goes above and beyond the assignment expectations.
<b>Argument / Stance / So-What Factor</b>  Thesis, execution of thesis in paper, implications of argument	Argument isn't clear or visible. It may be overly general or based wholly on a logical fallacy. So-what factor is absent, difficult to discern, or not appropriate to the rhetorical situation.	Makes a simplistic but explicit argument, or makes multiple arguments that have no clear connection to one another. Makes a gesture towards a so-what factor, but it is simply cliché or not fully developed.	Makes an explicit and straightforward argument that does not oversimplify the problem or question. Explores at least one "so-what" factor or implication of the argument in depth. If it uses cliché, it goes beyond the obvious and adds complexity.	Makes a complex, unified argument that clearly articulates a sophisticated position/stance. Explores multiple implications of the argument (so-what factors for individual claims and the larger argument) in a sophisticated manner.
<b>Logic and Organization</b>  Structure and coherence, including elements such as introductions, roadmaps, conclusions, transitions, topic sentences, etc.	Contains major argumentative holes or fallacies; some points or logical moves necessary to prove the argument are absent from the paper. Unifying statements (thesis statements, topic sentences, headings, or forecasting statements) are insufficient; transitions are absent or ineffective; overall, lacks coherence in or among constituent parts (paragraphs).	Contains only minor argumentative holes, or employs fallacies on minor points. Uses some effective unifying claims, but a few are unclear; makes weak or inconsistent connections (paragraphs lack explicit ties to the thesis, etc.). Employs simplistic or mechanical organization, using the same logical move to connect all points when more complex moves are called for.	States unifying claims with supporting points that clearly relate to the overall argument. Logical connections between evidence and points, between different points, and between the points and the central argument are all visible. Includes a variety of different logical connections where appropriate.	Logical moves are sophisticated: completely sound, fully developed, and complex when required. Logic is visible in all elements of the argument, and is developed progressively, with each piece building on and complicating previous points. Adapts typical organizational schemes for the context, achieving substantive coherence and momentum.
<b>Evidence, Source Use, and Analysis</b>  Textual Evidence, Visual Evidence, Coming to Terms, Forwarding, Countering, Source Signaling, Citations	Summary, paraphrase, or quotations are not properly attributed to the source material. Claims requiring support are not backed by necessary evidence. Contains evidence that is not connected to the main argument. Does not account for evidence from the text relevant to the argument that could support or disprove the argument. Lacks analysis on major points. Does not come to terms, forward, or counter sources properly.	Signals sources, but with technical errors in in-text or bibliographic citations. Claims requiring support rely on evidence insufficient to fully prove the argument. Argument ignores important evidence that could support the point. Attempted analysis is not sufficient to prove the argument. Attempts to come to terms with sources, but misses the mark in terms of accuracy or relevance. Attempts to forward or counter, but attempts don't quite work.	Signals sources with only minor errors in in-text citations and on works cited page. Evidence supports and proves the argument and related claims, but is mostly predictable. Only minor elements do not support the argument or are left unaccounted for. Adequately comes to terms with relevant sources before countering, forwarding, or taking an approach in a way that is appropriate to the source.	All sources are flawlessly cited both in-text and on works cited page. Evidence is precisely targeted to support and prove the argument and related claims and points, with nothing superfluous, and nothing left unaccounted for. Fully comes to terms with relevant sources, and uses a wide range of sophisticated intellectual moves, including forwarding or countering where appropriate.
<b>Conventions</b>  Grammar, mechanics, style, and genre	Involves a major pattern of errors, and some errors distort the meaning of individual sentences or the overall message.	Involves some distracting errors, but they do not hinder the expression of meaning. Style is not always clear or appropriate.	Prose style is clear and direct, or manipulated in a way appropriate to the rhetorical situation. Only minor errors.	Prose style is clear and polished or manipulates the style/genre to advance the argument. Few or no grammatical errors.
<b>Design</b>  Features enhance comprehensibility and usability	Lacks multiple important features of MLA formatting, indicating inability to follow guidelines.	Lacks one important or multiple minor features of MLA formatting, creating an impression of carelessness.	Creates a professional document with only minor errors. Uses MLA formatting effectively.	Creates a professional-looking document with no errors. Seamlessly integrates MLA formatting features with content.

## Rubric for Artifact 2: Annotated Bibliography

The bibliography will be graded holistically, with an automatic deduction of 20 points per missing annotation. You will be graded based on the written bibliography submitted to T-Square, but failing to turn in annotations via Zotero as well will result in a 2-point deduction per missing annotation.

	Basic/Beginning (F/D)	Developing (C)	Competent (B)	Mature/Exemplary (A)
<b>Rhetorical Awareness</b>	Does not complete five annotations, or does not follow directions for types of sources. Annotations don't make sense to readers who have not read the sources.	Completes five annotations, following all directions for the required types of sources. Annotations make sense to readers who are unfamiliar with sources.	Completes five annotations, following all directions for types of sources. Annotations make sense and are helpful to readers.	Completes five annotations, following all directions for types of sources. Annotations make sense to readers and advance their understanding of the topic.
<b>Argument / Stance / So-What Factor</b>	Annotations do not clearly summarize the sources.	Annotations offer simplistic but clear summaries of source's arguments, points, and purpose.	Annotations offer clear summaries of the sources' arguments, points, and purposes. Also assesses the sources' strengths and weaknesses.	Annotations offer clear, nuanced summaries of the sources arguments, points, and purposes. Annotations assess strengths/weaknesses, and productively reflect on the usefulness of the source for the annotator or classmates' project(s).
<b>Organization</b>	Annotations are confusing or haphazardly organized, lacking internal transitions or paragraphs. The lack of organization hinders understanding of the source.	Annotations are somewhat confusing or haphazardly organized, but the lack of organization does not substantially hinder the understanding of the source.	Annotations are organized in a logical fashion to make the constituent parts of the source accessible to the reader.	Annotations contain internal organization that represents and comments on the organization of the source.
<b>Evidence and Analysis</b>	Annotations are vague or imprecise. They do not reference specific elements of the argument they are representing.	Annotations are predominantly vague and imprecise, but occasionally give specifics.	Annotations give perfunctory specifics, and make moderate use of paraphrase and quotations in addition to summary.	Annotations make excellent use of paraphrase and quotation in order to add specifics to the summaries where appropriate, giving proper in-text citations for specific pages.
<b>Conventions</b>	Bibliography does not follow MLA format, or does not include all required MLA information for source type. Involves a major pattern of grammatical/ mechanical errors in the annotations.	Follows MLA format, but with substantial errors. Grammatical or mechanical errors in the annotations are distracting but minor (they do not hinder the expression of meaning).	Follows MLA format correctly with only minor errors. Annotations contain only minor grammatical or mechanical errors.	Follows MLA format exactly, with no errors. Annotations contain no grammatical or mechanical errors.
<b>Design for Medium</b>	Does not format the written document according to MLA format, or does not provide tags.	Formats appropriately in written form, but with minor errors. Tags are present, but not useful.	Formats appropriately in written form, with no errors. Tags are present and moderately useful.	Formats appropriately in written form, with no errors. Tags are present, useful, and provide additional meaning to the annotations.

## Rubric for Artifact 2: Poster/Infographic

	<b>Basic/Beginning (F/D)</b>	<b>Developing (C)</b>	<b>Competent (B)</b>	<b>Mature/Exemplary (A)</b>
<b>Rhetorical Awareness</b>	Ignores a major aspect of the assignment or rhetorical situation and thus does not fulfill the task.	Attempts to respond to all aspects of the assignment or rhetorical situation, but the attempt is unsuitable.	Addresses the assignment and rhetorical situation in a complete but perfunctory or predictable way.	Addresses the assignment and rhetorical situation completely, with unexpected insight.
<b>Argument / Stance / So-What Factor</b>	Argument isn't clear or visible, or is based on a logical fallacy. Argument may be overly general. So-what factor is absent.	Makes a simplistic argument, or makes multiple arguments that have no clear connection to one another. Makes a gesture towards a so-what factor, but does not develop it fully, or the so-what factor is cliché.	Makes a straightforward, unified, and explicit argument that does not oversimplify the problem. Explores one implication of the argument ("so-what" factor) in depth. If it uses cliché, it goes beyond the obvious and adds complexity.	Makes a complex, unified argument that clearly articulates a sophisticated position/stance. Explores multiple implications of the argument (so-what factors for individual claims and the larger argument) in a sophisticated manner, never devolving into cliché.
<b>Logic and Organization</b>	Contains major argumentative holes or fallacies; some points or logical moves necessary to prove the argument are absent from the poster/infographic. Unifying statements (thesis statements, headings, etc) are insufficient. Lacks visual organization; uses few effective connections, either visually or textually.	Contains only minor argumentative holes. Uses some effective unifying claims, but organization could be clearer; makes connections weakly or inconsistently, as when sections lack explicit ties to the argument. Uses some visual and textual connections, but visual organization does not fully match argument.	Clear organization structure in both written and visual form; textual and visual connections complement each other to organize information. Poster/ Infographic states unifying claims with supporting points that clearly relate to the overall argument.	Uses visual metaphors or hierarchy to creatively sustain and develop the logical organization of the argument; textual and visual connections effectively and creatively complement each other to organize information.
<b>Evidence and Analysis</b>	Claims that require support are not backed by necessary evidence; paper mostly contains evidence that is not connected to the stated argument. Does not account for evidence from the text relevant to the argument that could disprove the argument. Lacks analysis on most major points.	Claims that require support have evidence, but evidence is perfunctory and may not be enough to sufficiently prove the argument. Some evidence does not support a claim, or the paper ignores important evidence that could support the point. Attempts analysis, but analysis is insufficient.	Evidence supports and proves the argument and related claims, but is mostly predictable. Only minor elements do not support the argument or are left unaccounted for.	Evidence is precisely targeted to support and prove the argument and related claims and points, with nothing superfluous, and nothing left unaccounted for.
<b>Use of Secondary Sources</b>	Does not use sources appropriate to the context. Summary, paraphrase, or quotations are not properly signaled or cited. Poster/ Infographic replicates a single source's argument instead of developing its own.	Chooses appropriate sources, but insufficiently comes to terms with them. Attempts to forward or counter, but does so incompletely or improperly. All sources are signaled in some form, but with minor errors.	Fully comes to terms with relevant sources before countering or forwarding in a way that is appropriate to the source and argument. Sources are signaled and properly cited in both the text and a works cited page, with only minor errors.	Fully comes to terms with relevant sources, and uses a wide range of sophisticated intellectual moves, including forwarding, countering, etc., where appropriate. All sources are flawlessly signaled and cited.
<b>Conventions</b>	Involves a major pattern of errors, and some errors risk distorting the overall message. Lacks in-text citations or works cited.	Involves some distracting errors, but they do not hinder the expression of meaning. Citations and works cited have only minor errors.	Meets expectations, with only minor errors. Style is fluid (or manipulated in a way appropriate to the rhetorical situation). Uses citations properly.	Exceeds expectations in a virtually flawless manner, or manipulates the style or genre to advance the argument. Citations effectively advance ethos.
<b>Design for Medium</b>	Lacks CRAP and visual design features, or uses them in ways that do not support the argument; neglects significant affordances, such as the incorporation of images.	Uses CRAP and visual design features that support with argument, but some match imprecisely with content; involves minor omissions or inconsistencies.	Supports the argument with CRAP and visual design features that are generally suited to genre and content.	Promotes engagement and supports the argument by seamlessly integrating CRAP and visual design features with content.

## Rubric for Artifact 3: Oral Performance (Group Paper, Script, and Performance)

This rubric will be used to evaluate the group, not individuals. The quality of your individual contributions (as described and evaluated by your group members) can and will change your individual grade.

	Basic/Beginning (F/D)	Developing (C)	Competent (B)	Mature/Exemplary (A)
<b>Rhetorical Awareness</b>	Ignores one or more major components of the assignment or rhetorical situation and thus does not fulfill the task.	Attempts to respond to all components of the assignment or rhetorical situation, but the attempt is insufficient or ineffective.	Addresses the assignment and rhetorical situation in a complete manner, but does not exceed expectations.	Addresses the assignment and situation completely, with insight and panache. Goes above and beyond the assignment expectations.
<b>Argument / Stance / So-What Factor</b>	Argument isn't clear or visible in the group paper, or does not seem to match the performance. So-what factor is absent, difficult to discern, or not appropriate to the rhetorical situation.	Group makes a simplistic argument that is at least partially visible in the performance and in the group paper. Paper only gestures towards a so-what factor.	Group makes an interesting argument that is visible in both the performance and group paper. Paper explores at least one "so-what" factor or implication of the argument in depth.	Group makes a complex, elegant argument in both the performance and group paper. Paper explores multiple implications of the argument in a sophisticated manner.
<b>Organization</b>	Performance does not have a narrative or org. frame, or the organization does not support argument. Performance is confusing, or does not use effective transitions (oral, visual, or textual) to link ideas/ scenes. Group paper is ineffectively organized or confusing, and does not sufficiently explain the group's choices concerning the organization of the script and performance.	Performance has a narrative or organizational frame, though it is sometimes confusing or it may not fully support argument. Attempts to use oral, visual and/or textual transitions to link ideas and scenes, but not all are effective. Group paper is ineffectively organized, or does not adequately explain the choices shaping the organization of script and performance.	Performance/Script creates a straightforward narrative or organizational frame that supports the argument, and uses some oral, visual and/or textual transitions to link ideas and scenes. Group paper is effectively organized and explains the organization of script and performance.	Performance/Script creates a narrative that is seamlessly integrated with the argument, using a multiplicity of oral, visual, and/or textual transitions to create complex links between ideas and scenes. Group paper's organization is well organized, and analyzes the organization of the script and performance.
<b>Evidence, Source Use, and Analysis</b>	Script does not meet the minimum requirements for using Milton's language, or does not cite. Group paper does not sufficiently explain the choices of the performance in relationship to Milton's poem, or does not give specific examples to support claims about the relationship between performance and poem. Lacks analysis on major points.	Script's choices don't seem fully thought out, or don't add up to a cohesive whole. Milton's language is indicated using italics or citations, but not both. Group paper explains the choices of the performance in relationship to Milton's poem, but does not give specific examples to support claims about the relationship between performance and poem. Lacks analysis on major points.	Script meets the minimum requirements for using Milton's language, and choices create an interesting, cohesive whole. Milton's language is indicated using italics and citations. Group paper explains the performance's argument in relationship to Milton's poem, and uses specific examples to explain how the different elements of the performance construct a cohesive whole.	Script makes complex, sophisticated use of Milton's language and ideas as part of a cohesive whole. Milton's language is indicated properly. Group paper uses evidence and sophisticated analysis of Milton's poem to explain the performance's argument, using specific examples from the performance to explain how the different elements construct a cohesive, creative whole.
<b>Conventions</b>	Script and/or group paper involves a major pattern of errors, and some errors distort the meaning of individual sentences or the overall message. Group members fail to use the techniques taught by Dr. Kotchian to support the goals of the performance.	Script and/or group paper involves some distracting errors, but they do not hinder the expression of meaning. Group members sporadically use the techniques taught by Dr. Kotchian to support the goals of the performance.	Prose style of the script or group paper is clear and direct, or manipulated in a way appropriate to the rhetorical situation. Only minor errors. Group members consistently use the techniques taught by Dr. Kotchian to support the goals of the performance.	Prose style of the script or group paper is clear and polished, or manipulated to advance the argument. No grammatical or mechanical errors. Group members use the techniques taught by Dr. Kotchian to support the goals of the performance in sophisticated ways.
<b>Design</b>	Performance was clearly not rehearsed. Visual elements (video, props, costumes, etc.) do not exist, or do not support argument.	Performance is stilted and should have been rehearsed more. Visual elements (video, props, costumes, etc.) exist, but do not always support argument.	Performance has been rehearsed. Visual elements (video, props, costumes, etc.) clearly support argument.	Performance is well rehearsed. Visual elements (video, props, costumes, etc.) support and advance the argument, adding complexity and depth.

## Rubric for Artifact 4: Remix and Presentation

	Basic/Beginning (F/D)	Developing (C)	Competent (B)	Mature/Exemplary (A)
<b>Rhetorical Awareness</b>	Presentation or remix does not have a clear goal, or the goal is not connected with the assignment. Does not take into consideration audience. Ignores one or more aspects of the situation/assignment and thus compromises effectiveness.	Presentation and/or remix has a clear goal, but it isn't clear why the goal is important. Takes the audience into consideration, but makes a few missteps. Register is inconsistent or mismatched with content or audience.	Presentation and remix has a clear goal that has an obvious, important purpose related to the assignment. Has a clear sense of audience and addresses it/them appropriately.	Presentation and remix have a clear goal with an obvious purpose that surpasses assignment expectations. Remix not only addresses but also engages the audience in a sophisticated way.
<b>Argument / Stance / So-What Factor</b>	Remix does not engage with Milton's poem and/or other adaptations of Milton's poem. Does not attempt to remix any element of the commonplace book contents. Presentation does not clearly express the remix's argument.	Remix simplistically engages with Milton's poem, other adaptations, or the commonplace contents. Presentation represents the remix, but does explain the remix's value or importance.	Presentation shows how the remix creatively engages with Milton's poem, other adaptations, or some aspect of the commonplace book contents, and offers a clear explanation of the remix's value or importance. The remix is thought provoking.	Remix creatively and substantially engages with Milton's poem, other adaptations, and the commonplace book contents, and the presentation does an excellent job communicating this. The presentation not only causes the audience to understand the remix, but also helps them see some aspect of Milton's poem in a new way.
<b>Organization</b>	Presentation uses insufficient unifying statements (e.g., thesis statements, headings, or forecasting statements) either verbally or in visual aids; uses few effective connections; no clear organizational structure to the presentation.	Presentation uses some effective unifying claims, but a few are unclear; headings in visual aids are weak or unclear; makes connections weakly or inconsistently, as when claims appear as random lists they don't have explicit ties to the main argument of the presentation. The order of points does not have an obvious logic to them.	Presentation states unifying claims with supporting points that relate clearly to the overall argument. Visual aid makes the organization of material visible and understandable. There is an obvious logic to the order of the points.	Each piece of the presentation builds on and complicates previous points. Use visual aids to make complex information clear and easily understandable. The presentation adapts typical organizational schemes for the context, achieving substantive coherence and momentum.
<b>Remix Design</b>	Design of remix is not creative or complete. Lacks the features or design elements necessary for the genre; neglects significant affordances of the chosen genre; involves inconsistencies in features or design; uses features or design elements that conflict with or don't support the argument	Design is creative, but not complete, or vice versa. Uses features that support with argument, but some match imprecisely with content; involves minor omissions or inconsistencies.	Design is creative and complete. Supports the argument with features and affordances that are suited to genre and content	Design is creative, sophisticated, and complete. Promotes engagement and supports the argument by seamlessly integrating features and content in design and use of affordances.
<b>Presentation Design</b>	Fails to use CRAP features in the visual aids. When speaking, presenter rambles, speaks in monotone, does not make eye contact, and/or does not include appropriate gestures.	CRAP visual design supports argument, but some features do not match content; involves minor inconsistencies. When speaking, presenter uses both verbal and non-verbal cues, but does so inconsistently.	Visual design supports the argument with CRAP features that are suited to genre and content. When speaking, presenter uses verbal and non-verbal cues consistently but perfunctorily.	Promotes engagement and supports the argument by seamlessly integrating features and content in both visual design of presentation aid and in verbal and non-verbal cues.

## Rubric for Artifact 4: Website

	Basic/Beginning (F/D)	Developing (C)	Competent (B)	Mature/Exemplary (A)
<b>Rhetorical Awareness</b>	Ignores a major aspect of the situation (audience, goal, etc.) and compromises effectiveness, or does not fulfill the whole assignment.	Website has a clear goal, but it isn't clear why the goal is important. Takes the audience into consideration, but makes a few missteps. Register is inconsistent or mismatched with content or audience.	Website has a clear goal that has an obvious, important purpose related to the assignment. Has a clear sense of audience, and uses an appropriate register.	Website has a clear goal with an obvious purpose that surpasses assignment expectations. Audience is addressed in a sophisticated way.
<b>Argument / Stance / So-What Factor</b>	Argument concerning remix isn't clear or visible. So-what factor is absent, difficult to discern, or not appropriate to the rhetorical situation.	Makes a simplistic argument about the remix and/or the process of adaptation. Makes a gesture towards a so-what factor, but does not develop it fully, or the so-what factor is cliché.	Makes a unified and explicit argument about the remix that does not oversimplify the issues the website addresses. Explores at least one implication of the argument, or a "so-what" factor, in depth. Goes beyond cliché to add complexity.	Makes a complex, unified argument about the remix that clearly articulates a position/stance. Explores multiple so-what factors of the argument in a sophisticated manner, never devolving into cliché.
<b>Logic and Organization</b>	Argument(s) contains major holes or fallacies; some necessary points or logical moves are absent from the website. Unifying statements (thesis statements, topic sentences, headings, or forecasting statements) are absent or insufficient; lacks coherence in or among different parts of the website	Website contains only minor argumentative holes. Uses some effective unifying sections or claims, but a few are unclear; makes connections weakly or inconsistently, as when sections don't contain sufficient links to one another. Minimal coherence among different parts of the website.	Website clearly links different sections of the site to the overall argument and goal. Logical connections between different sections are all visible (both textually and electronically). Website is navigable, and effectively expresses the hierarchy or relationships between sections.	Website adapts typical organizational schemes for the context, achieving substantive coherence and momentum. Each piece of the website is easily found and has connections to other parts of the site.
<b>Evidence, Source Use, and Analysis</b>	Summary, paraphrase, or quotations are not properly attributed to the source material. Claims requiring support are not backed by necessary evidence. Contains evidence that is not connected to the main argument. Does not account for evidence from the text relevant to the argument that could support or disprove the argument. Lacks analysis on major points. Does not come to terms, forward, or counter sources properly.	Signals all sources, but with technical errors in in-text citations or works cited. Claims requiring support rely on evidence insufficient to fully prove the argument. Attempted analysis is not sufficient to prove the argument. Attempts to come to terms with sources, but misses the mark in terms of accuracy or relevance. Attempts to forward or counter, but attempts are incomplete or improper.	Signals sources with only minor errors in in-text citations and on works cited page. Evidence supports and proves the argument and related claims, but is mostly predictable. Only minor elements do not support the argument or are left unaccounted for. Adequately comes to terms with relevant sources before countering, forwarding, or taking an approach in a way that is appropriate to the source and website's argument.	All sources are flawlessly cited both in-text and on works cited page. Evidence is precisely targeted to support and prove the argument and related claims and points, with nothing superfluous, and nothing left unaccounted for. Fully comes to terms with relevant sources, and uses a wide range of sophisticated intellectual moves, including forwarding or countering where appropriate.
<b>Conventions</b>	Involves a major pattern of errors; some errors distort the meaning of individual sentences or the overall message. Website does not have a bibliography.	Involves some distracting errors that do not hinder the expression of meaning. Website has a bibliography.	Prose style is clear and direct, or manipulated in a way appropriate to the rhetorical situation. Only minor errors; includes bibliography.	Prose style is clear and polished or manipulates the style/genre to advance the argument. Few or no grammatical errors. Has bibliography.
<b>Design</b>	Fails to use CRAP features in the visual design of the site. Does not use the affordances of web design, including embedding of links, images, or video.	CRAP visual design and use of web affordances supports argument, but some features do not match content; involves minor inconsistencies.	Visual design supports the argument with CRAP features that are suited to genre and content. Uses web affordances competently.	Promotes engagement and supports the argument by seamlessly integrating features and content in visual design and use of web affordances.